remains of Greek theatres in Rome, to which I shall shortly direct your attention. A theatre became so necessary an appendage to a town, that Vitruvius gives systematic direction concerning the selection of a site. In his fifth book, cap. 3, we have the following:—"When the forum is finished, a healthy situation must be sought for, wherein the theatre may be erected, to exhibit sports on the festival days of the immortal gods, for the spectators are detained in their seats by the entertainment of the games, and remaining quiet for a long time, their pores are opened and imbibe the draughts of air, which, if they come from marshy or otherwise unhealthy places, will pour injurious humour into the body. Neither must it front the south, for when the sun fills the concavity, the inclosed air, unable to escape or circulate, is heated, and then extracts and dries up the juice of the body. It is also to be carefully observed that the place be not dull, but one in which the voice may expand as clearly as possible." One cannot let pass this quotation from the great architect of the Augustan age, without remarking that the selection of a site for an important public building was considered by Vitruvius as falling within the province of the architect. A healthy place for the theatre selected, we come next to consider its shape and disposition.

The form of the Greek Theatre originated, as is thought, in the natural recess of a hill side, and most of the theatres whose vestiges I have visited in Greece, occupy that position. Mantenela, built in a marshy place, offers an exception, and I believe there is another exception in Asia Minor; but it was evidently the practice to lighten the labour of erecting such buildings by making use of a ravine, or locality adapted to the purpose. At Megalopolis I was able to trace the whole cavea or hollow of the theatre, partly cut out of a hill; but the seats are overgrown with thick brushwood. The same economy is observed in most of the Greek stadia also, and even the council of Areopagus sat on seats, cut out of, or inserted into Mars' hill. At Nicopolis, near Prevesa, the form of the theatre on the hill-side is preserved, and much of the proscenium. At Smyrna I was able to trace the cavea in a similar position, and also at Ephesus we get to the slope of Mount Prion, which overlooked the Temple of Diana, in the plain of the Cayster, before we find the theatre. Whilst the Greeks, however, hewed seats out of the rock, or excavated to a depth suitable to their purpose, as the nature of the ground allowed, the Romans usually built their theatres upon arches, and massive walls rose (as we see the theatre of Marcellus still existing at Rome), with two or three orders, like the Colosseum. The hollow which perhaps originally was adjusted according to the nature of the ground, in no definite curve, ended in a perfect semicircle. This was called in Greek "κοιλον," and in Latin "cavea," and was the part for the audience. The other part was devoted to the business of the play, and and thus we arrive at the two principal parts or divisions of the theatre. The κοιλον, or cavea, is easily described; it was bounded by the segments of two concentric circles, the inner arc separating it from the orchestra; in the Roman theatre it seldom exceeded a semicircle, but sometimes the extremities of the semi-circular arc were prolonged by straight lines; the Greeks took more of the circumference of the circle, and cut the κοιλον by lines drawn from its extremities converging towards the centre of the circle, by which arrangement more space was made in width for the scene or stage. The cavea was fitted up with rows of seats rising in succession so as to afford each tier an uninterrupted view: the whole was divided, as in the amphitheatre, into flights by διαζωματα, or "præcinctiones," which is the Vitrurian term for our landing-place. The præcinctio ran round the whole, and afforded an access from one flight to another. The entire arc was again cut into subdivisions, called κερκιδες, in Latin, cunei, from being formed like wedges: the lines which effected those subdivisions were called κλιμακες, or scalæ, these (which in the Roman circus were called ricæ) led from the bottom to the top of the theatre; and they all converged to the centre of the orchestra. The lowest seats were considered the best, and were, in fact, the reserved seats for the magistrates and persons of office. As the audience rose in height, it descended in quality, until it reached the open portico at the very top, which has its counterpart in our shilling or sixpenny gallery. This portico, however, in an uncovered building was of some use in confining the sound and giving shelter to the spectators from a passing storm. A κοιλον, or cavea, such as I have now described, would contain, in some of the largest theatres, as many as 30,000 or 40,000 spectators, which is about the capacity of those whose remains are yet to be seen in Rome. I now come to the other part of the theatre, which is more complicated and more difficult to describe. In Greek we have to deal with the three terms of ορχηστρα, σκηνη, and παρασκηνια. In the Roman language, we have the three corresponding terms of orchestra, pulpitum, or scena, and postscenium, to which we are to add the porticus. I shall content myself with describing the Roman arrangements, and simply pointing out where the Greek theatre differed. Taking the cavea to be a semicircle, the concentric arc which separates the audience was also a semicircle, and this space, bounded by the diameter, was the orchestra,—not so called from anything relating to music, but because it was the place for the dancers. In the Greek theatre the segment was less than a semicircle; but if the circle be completed and a square inscribed in it, whose sides are parallel to the diameter, the side farthest from the cavea fixes the front of the stage; but in the Roman theatre the diameter itself determines the front of the stage, or pulpitum. The stage, therefore, in the Roman theatre, is brought nearer to the audience, and made deeper. The length of the stage was two diameters of the orchestra. The increased depth was rendered necessary on account of the greater number of persons assembled upon it; for the Romans put both the chorus and the musicians upon their stage. The points from whence the several staircases began to ascend the cavea were fixed by the vertexes of four equilateral triangles, inscribed within the circle (when completed) of the orchestra. In the Roman theatre, as we have already observed, the front of the stage was called the pulpitum; and it was from that part that the interlocutors spoke. Some think the pulpitum was a little elevated above the level of the stage; but at all events, the word has passed into use for designating a place to speak from in our sacred edifices. The lowest range of seats was raised above the area of the orchestra (one-sixth of its diameter), and the seats themselves did not exceed 1 foot 4 inches in height. The stage in the Roman theatre was only elevated 5 feet above the seats in the orchestra: in the Greek theatre it was double that height. I have only hinted at the geometrical precision with which all these things were defined, and I shall relieve you from such dry details by a reference to the drawings behind me. The postscenium speaks for itself: it was a long narrow gallery behind the scene, where the actors retired, and where apartments or compartments were provided for them. From the postscenium were passages into the porticoes and gardens, which generally surrounded the theatres: but to these I shall have occasion to refer when I have finished the history and description of the theatres at Rome, to which I now come.

I have already remarked, that the earliest theatres at Rome, as well as at Athens, were but temporary erections of wood. The Romans were satisfied with standing-room for 200 years, and no seats were allowed, "lest," as Tacitus says, "if the people sat, whole days might be spent in idleness." Notwithstanding this prohibition to build permanent theatres, the temporary edifices were constructed with a magnificence which surpasses all belief. The wealth which supplied those theatrical exhibitions was generally the plunder of rich provinces, easily earned, and as easily dissipated, merely to obtain favour with the people, and procure still more lucrative appointments. All the bribery and corruption that ever came before a committee of an English House of Commons sink into insignificance compared with those times "when Rome was free." The treating of our "worthy and independent electors" at the open house of the candidate was economy and parsimony compared with the lavish expenditure of a candidate for the honours and emoluments of a Roman governorship; and we cannot doubt, that whilst those worthy citizens were feasting for whole days at the expense of a Scaurus or a Curio, they would be loud in the praises of liberty; and had they known how to put their exclamations into the polite language of modern Europe, the air would have resounded in the midst of those entertainments with "Vive la Republique." It was not until the year of the city 699 (that is within 53 years of the Christian era), that a theatre of solid materials was built at Rome, and this was constructed by Pompey on his return from Asia, at the close of the Methridatic war; but even Pompey found it expedient to pay a deference to the popular feeling. "Therefore," says Tertullian, "Pompey the Great, less great by his theatre only, when he erected that stronghold of wickedness, dreading lest the rebuke of the censor might injure his memory, he built a temple to Venus on the top of it, and when he invited the people to come to the dedication, he did not call it a theatre, but the Temple of Venus, to which," he said, "we have subjoined seats for seeing shows." The seats were therefore considered as the steps by which to ascend to the temple. We may call this either a pious fraud or a legal fiction. A piece of marble was found, in 1525, near the site of Pompey's Theatre, on which Marliano read the words, "Veneris Victricis." This building was erected in the third consulate of Pompey, and when the inscription came to be placed on the frieze, a dispute arose whether it should be cos. *tertio* or *tertium*. The matter was referred to Cicero, who advised the disputants to settle the controversy by writing cos. *iert*.

At the dedication of his famous theatre, Pompey produced twenty elephants; and when he was accused in the senate of introducing too much luxury into the city, he convinced the conscript fathers that it was an economy to build a solid theatre at once instead of raising a temporary structure on every occasion of giving shows. The Temple of Venus served very well as a pretext for making seats "*gradus spectaculorum*;" but it could not equally be alleged for erecting a solid stage. It was not until the reign of Tiberius that this part of the theatre was added, and finally completed by Caligula. It was dedicated anew by the Emperor Claudius, who restored it after a fire, and it reached its greatest splendour in the time of Nero. Two vanquished chiefs, that came from the north of Germany to render submission to the emperor, were taken to Pompey's theatre in order that they might see the greatness of the people. It contained, according to Pliny, 40,000 spectators; and when Tiridates, King of Armenia, came to Rome, Nero caused the whole to be gilded, to shew off the magnificence of the Romans to the vanquished Asiatic. It passed through a succession of fires until Theodoric commissioned Symmachus to rebuild it; but not long after it shared the fate of the rest of the splendid edifices of Rome, and finally came into possession of the Ursini family, who occupied that quarter of the city in the wars of the middle ages. In the fifteenth century, an inscription, found with the name of Pompey, directed the antiquary to find out its site. Another indication of the place where this theatre stood was given in the finding of the famous statue which is now in the Palazzo Spada. That statue was found under the partition wall of a house, and lying across in such a way as to give two proprietors of the house a claim to the treasure: not able to agree about dividing the spoil, they came to the resolution of cutting Pompey in two, and each man taking his own half. The matter having reached the ears of Cardinal Capodifezzo, he hastened to Pope Julius III. to inform him of the judgment that had been pronounced upon the statue. The astonished Pope dispatched a messenger with all haste, and sent 500 scudi to be divided between the litigants, instead of Pompey. Flaminius Vacca, who relates this anecdote, says the statue was found near the Palazzo della Cancelleria, in the Vicolo dei Scutari. The statue did not stand in the theatre, but in the Curia which Pompey built as an appendage to it; and the belief still obtains that it is the statue at the feet of which Cæsar fell. Being thus directed to the site of this famous building, we find ourselves in the immediate neighbourhood of the Church of St. Andrea della Valle. From near that church to the Palazzo Pio, the site is marked by a gradual

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